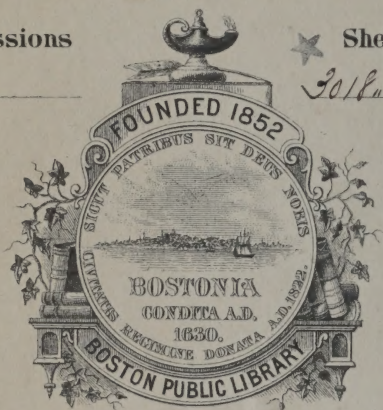




Accessions

★ Shelf No.

2018. 110



Received

April 21, 1892.

Helotype Printing Co.



KOHANA
SAN

小花三

つるしねうたの
花をよめるちうた

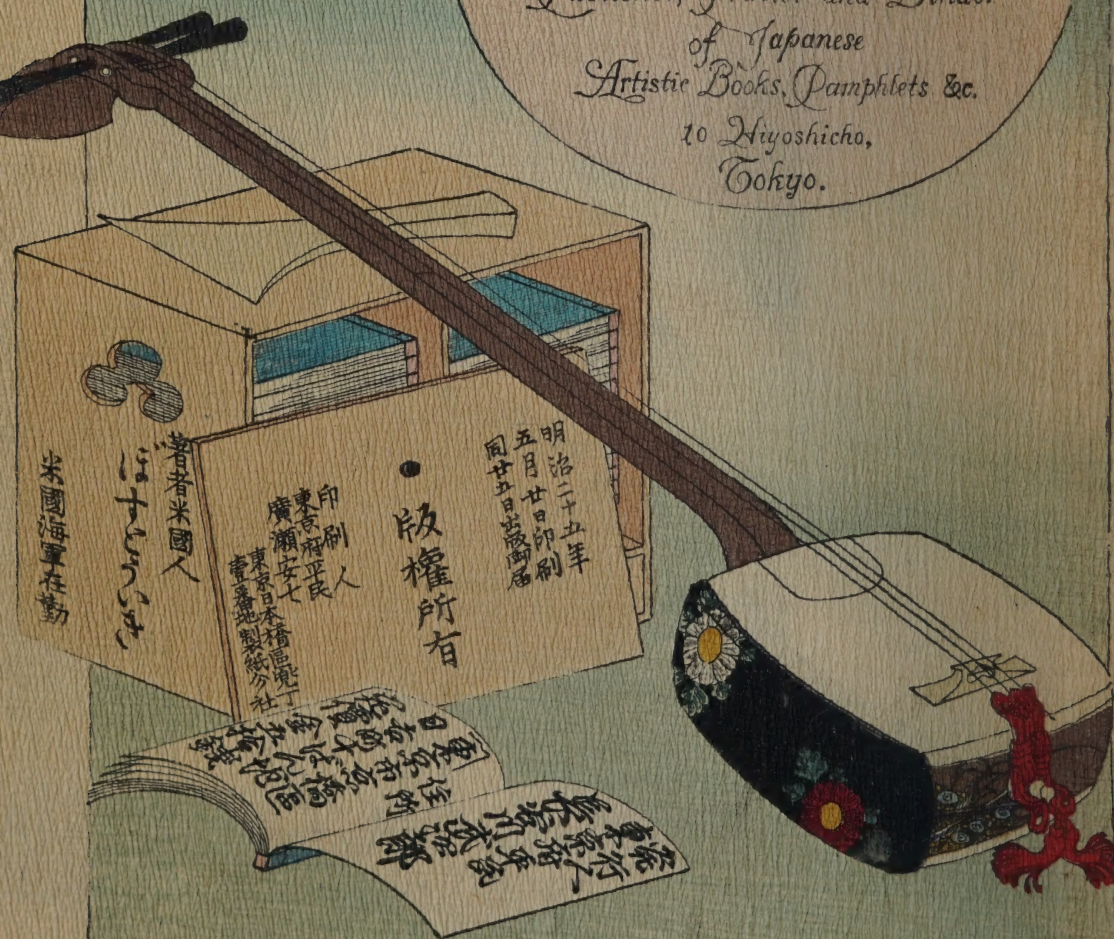


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Kohanasan's samisen

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13.

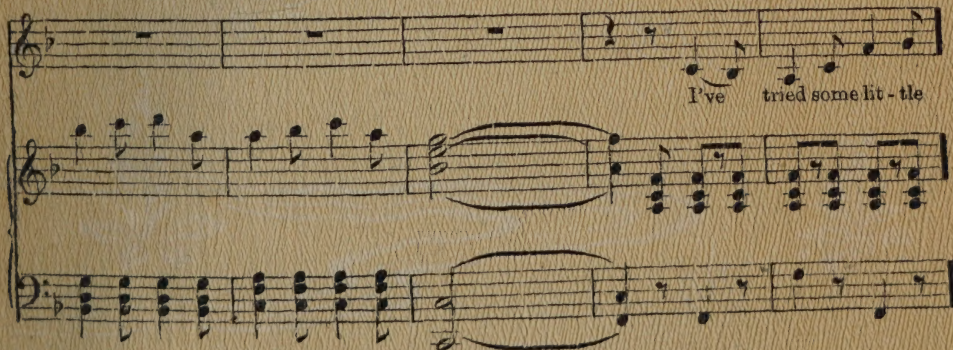
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Wm. Galt

KOHANA SAN.

WRITTEN BY LIEUTENANT F. M. BOSTWICK, U. S. NAVY, AND SUNG
TO THE AIR OF
"BALLYHOOLY."

Allegro vivace.



time to com- pose a- noth- er rhyme, And I've tried to think of some- thing Jap- a-

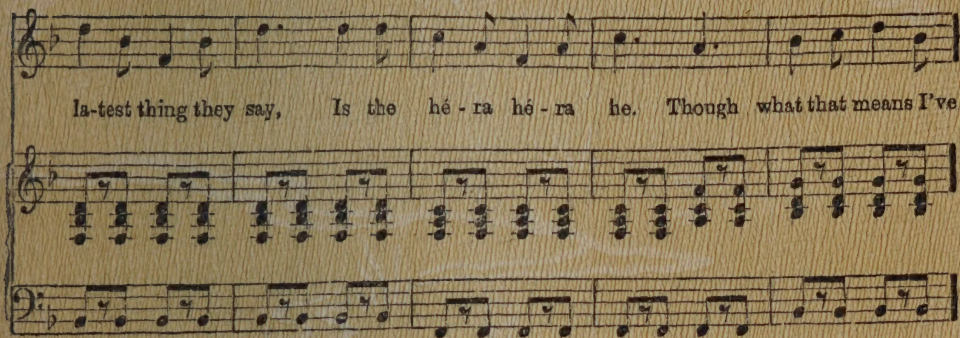
The first system of music consists of three staves. The top staff is a vocal line in G major, starting on a half note G4 and moving through a series of eighth and quarter notes. The middle staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The bottom staff is a bass line in G major, providing a harmonic foundation with quarter and eighth notes.

ne - - - - - say, But the sub- jects are so few that to think of something

The second system of music continues the melody and accompaniment. The vocal line has a longer note value at the beginning, indicated by a dash. The piano accompaniment and bass line maintain their rhythmic patterns, with the piano part showing some variation in the right hand's eighth-note figures.

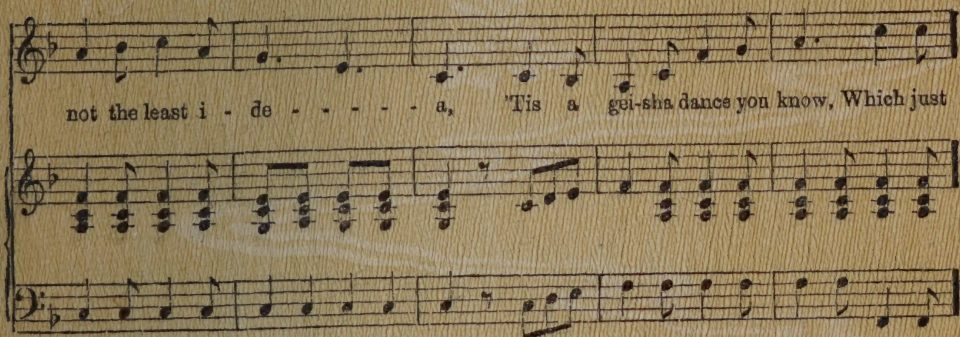
new, Is a task which I do not con- sid- er ea - - - - - sy. The

The third system of music concludes the piece. The vocal line features a long, sustained note at the end, marked with a dash. The piano accompaniment and bass line provide a final harmonic resolution, with the piano part ending on a chord and the bass line on a single note.



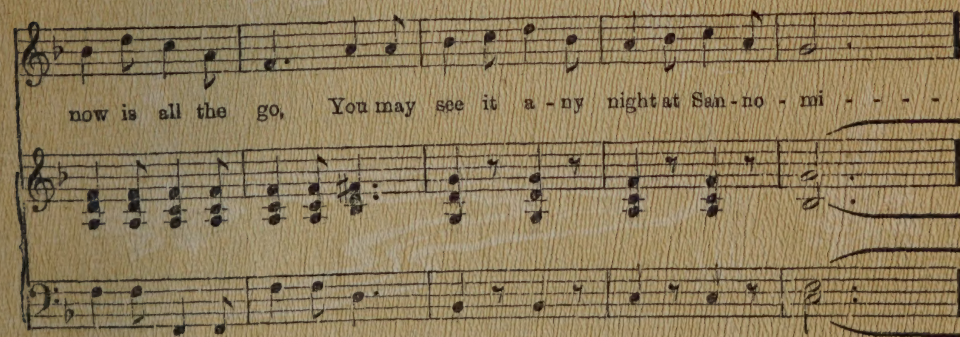
la-test thing they say, Is the hé-ra hé-ra he. Though what that means I've

The first system of the musical score consists of three staves. The top staff is a vocal melody in treble clef, starting on a middle C and moving in a series of eighth and quarter notes. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, featuring a steady eighth-note bass line and chords in the right hand.



not the least i - de - - - a, 'Tis a gei-sha dance you know, Which just

The second system continues the musical score. The vocal melody in the top staff has a long note on 'de' followed by a dash, indicating a sustained sound. The piano accompaniment in the middle and bottom staves continues with similar rhythmic patterns.



now is all the go, You may see it a - ny night at San-no - mi - - -

The third system concludes the musical score on this page. The vocal melody in the top staff ends with a long note on 'mi'. The piano accompaniment in the middle and bottom staves also concludes with sustained notes.

ya. The hé-ra hé-ra hé, She dan-ces eve-ry day In an
Sea

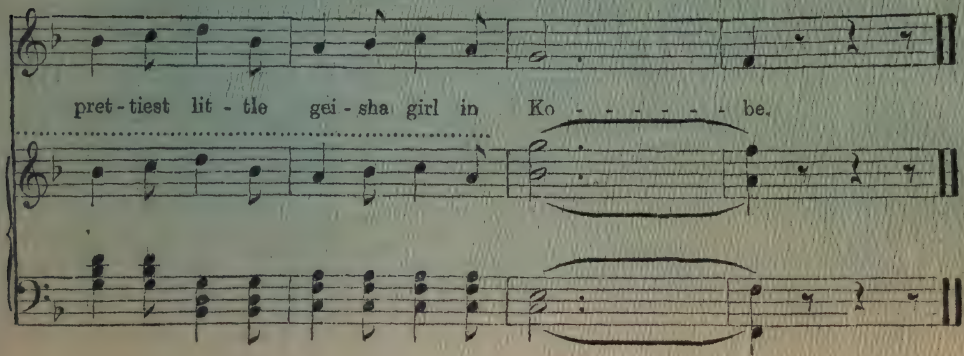
This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords.

e - le-gant ki - mo - no and an o - - - - bi, When you

This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords.

go out to Ja - pan, You must see Ko - ha - na - san, She's the
Sea

This system contains three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords.





I.



I've tried some little time
To compose another rhyme,
And I've tried to think of something Japanesey;
But the subjects are so few,
That to think of something new
Is a task which I do not consider easy.
The latest thing, they say,
Is the "Hera héra hé,"
Though what that means I've not the least idea;
'Tis a geisha dance, you know,
Which just now is all the go,
You may see it every night at San-no-Miya.

CHORUS:

The "Héra héra hé"
She dances every day
In an elegant kimono and an obi;
If you go out to Japan,
You must see Kohana san
She's the prettiest little geisha girl in Kobe.



II.

In the days of old Japan
 And the Tokugawa clan,
 Her relatives had titles by the dozens;
 Her uncles, I am told,
 Were samurai bold,
 And the "Forty-seven Ronins" were her cousins.
 Her father, don't you know,
 Used to be a daimio
 Some time before the advent of the foreigner,
 But he fought the "Mik-ka-doo,"
 So they ran him through and through,
 Which made of him a subject for the coroner.

CHORUS:—The "Héra héra hé," &c., &c.











III.

She's powdered front and back,

Her eyebrows painted black,

A style considered highly ornamental;

Her tiny under lip

Is reddened at the tip,

A fashion that is strictly Oriental.

Her hair is stiffly oiled

And wonderfully coiled

In a manner that would drive a coiffeur crazy;

Her form, divinely shaped,

Is magnificently draped,—

Makoto ni! Kohana san's a daisy.

CHORUS:—The "Héra héra hé," &c., &c.



IV.

The samisens begin,
And then a horrid din
Of drums and gongs that's really most alarming;
Kohana san comes out
And softly glides about,
Her movements have a grace that's simply charming;
She twirls her little fan
As geishas only can,
Which means, of course, she does it to perfection;
She then assumes a pose
To show her pretty clothes,
Like-wise her dainty figure and complexion.

CHORUS:—The "Héra héra hé," &c., &c.







V.

She gazes at the ground
 As her body sways around,
 Quite innocent and modest her demeanor;
 She tries to look so shy
 But the twinkle in her eye
 Is a "give-away" to any one who's seen her.
 The side long glance she throws
 As she turns upon her toes,
 Has an import that is quite beyond explaining;
 And about her lips the while
 Lurks the shadow of a smile,
 She is altogether highly entertaining.

CHORUS:—The "Héra héra hé," &c., &c.



VI.

The Nautch girls I have seen,
And Kiralfy's fairy queen;
I've seen the Hula girls in Honolulu;
Circassian dancers, too,
Zamacuecas in Peru,
The Kaffir dance, the Hottentot, and Zulu.
All qualities and shades
Of pretty dancing maids,
I've seen in Europe, Africa and Asia;
But she who takes the bun
From each and every one
Is Kohana san, the little Kobe geisha.

CHORUS:

The "Héra héra hé"
She dances every day
In an elegant kimono and an obi;
If you go out to Japan,
You must see Kohana san
She's the prettiest little geisha girl in Kobe.







